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Divine Imagination: Correlations Between the Kabbalah and the Works of William Blake

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A NOTE ON THE TEXT

During his lifetime, William Blake, as poet, illuminator and printer, was responsible for the publication of his own works. After his death in 1827, various collections of Blake's works appeared under the auspices of such poets as Rossetti and Swinburne, who edited and altered the words to suit their own tastes. In the early twentieth century attempts were made to compile the accurate texts, and, after a series of revisions, two collections emerged which provide a primary source for Blake scholars. They are The Complete Writings of William Blake by Sir Geoffrey Keynes and David V. Erdman's The Poetry and Prose of William Blake. All books and articles written about Blake use one of these two sources. This paper shall refer to the Erdman edition (from 1967) and all cited works will be designated in the endnotes as "Erdman" and followed by a page number.

INTRODUCTION

The Dance of Albion (Fig. 1), also called Glad Day and Albion Rose, is arguably William Blake's most recognizable image, at least in terms of his pictorial output. It is a potent and joyous evocation of spiritual ascendancy and as such it provides an excellent starting place for our examination of Blake's visionary and often obscure iconography. The figure of Albion represents Blake's macrocosmic or "Eternal Man" whose "fourfold" division and subsequent reunification provides the underlying theme of Blake's mythology.[1] As Thomas R. Frosch writes, "Albion is Blake's Dreamer, akin to the great sleepers of Joyce and Freud, and Blake's chief purpose as a poet was to foresee his arising from 'the nightmare of history'."[2]

The original engraving of The Dance of Albion depicts a nude youth suspended with outstretched arms, in a posture resembling that of Leonardo's Vitruvian Man, surrounded by a radiant light. The occurence of a spiritual regeneration is suggested not only by the presence of light, but by the implicit cruciform pose of the figure which stands above a moth as it emerges from its cocoon, all recurrent Blakean motifs.[3] The overriding emphasis on a spiritual reality which supersedes the specious reality of the "Vegetable" world is to be found throughout Blake's oeuvre, particularly in the Prophetic Books and in subsequent illuminations and paintings.[4]

The term "Albion", which is a common reference to England, is derived from the mythological giant who conquered the British Isles and renamed them after himself.[5] Numerous scholars have noted the correspondence between the figures of Albion and Adam Kadmon, the kabbalistic "primordial man", who is described in The Standard Jewish Encyclopedia as "the spiritual prototype of man, existing as an incorporeal intelligence."[6] Adam Kadmon represents the unity of the microcosm and macrocosm and is often depicted as an allegorical embodiment of the kabbalistic Tree of Life (see Fig. 2).[7] The association between Albion and Adam Kadmon was first noted in 1920 by Bernard Fehr[8] in reference to Blake's Introduction to the second chapter of Jerusalem, entitled "To the Jews", which states that: "You have a tradition, that Man anciently contain'd in his mighty limbs all things in Heaven & Earth... But now the Starry Heavens are fled from the mighty limbs of Albion."[9] (Fig. 3) Other scholars interested in Blake's esoteric sources concurred with Fehr's correlation and by the late 1930's speculation on Blake's use of the Kabbalah in the development of his mythology was more fully explored by S. Foster Damon, Denis Saurat and Milton O. Percival.[10]

A central issue that one confronts in any examination of the works of William Blake is the proliferation of conflicting interpretation and scholarship. The question of influences, particularly esoteric influences, is an area

that Blake scholars find especially problematic. This is due, in part, to the wide variety of sources to which Blake had access, ranging from Alchemy to Swedenborg. Northrop Frye comments that, "Blake is often thought of as a kind of intellectual Robinson Crusoe who was, as Greene said of Shakespeare, master of arts in neither university, and therefore built his palace of art out of dead ends of European culture, adding a few lunatic fringes for decoration."[11] Although he suggests that examining the influence of kabbalism may be an unnecessary distraction in the study of Blake's thought, Frye does admit to the Kabbalah as a source for the image of Albion depicted in "To the Jews".[12]

Blake's specific familiarity with the tradition of the Kabbalah is a matter of speculation, although evidence suggests that he must certainly have been aware of its existence in one of many forms available to him. In Blake and Tradition Kathleen Raine cites works by the Christian kabbalists Robert Fludd, Thomas Vaughan and Agrippa as prevalent examples.[13] Saurat refers to the Kabbala Denudata by Christian Knorr von Rosenroth as an "obvious" source, particularly as it was written in Latin and was widely distributed.[14] In Hidden Riches, Desiree Hirst discusses the influence of Richard Clarke, who was both an Anglican clergyman and a kabbalist, on Blake's attitudes towards the Jews.[15] Blake may have also been familiar with the teachings of the Kabbalah by way of his great admiration for the

seventeenth-century English poet John Milton, who found inspiration in both Neoplatonism and kabbalism.[16]

Evidence regarding Blake's kabbalistic sources has been inconclusive, and it is primarily for this reason that many scholars, such as Frye, dismiss the Kabbalah as a point of reference in understanding the development of Blake's mythology. Others, such as Saurat, Percival, and Raine, approach the Kabbalah as one of the many realms of esoteric thought which proliferated in eighteenth-century England and into which Blake delved in the desire to better communicate his own mystical experiences. These writers tend to place primary emphasis upon Blake's poetry and rarely do they examine his visual art in their investigation of his mythology and its esoteric antecedents.

Thus it will be the intention of this thesis to investigate correspondences which exist between the Kabbalah and the recondite world of Blake's imagery. Particular attention will be paid to the symbiotic relationship of word and image and the dialectical approach to salvation which is common to both Blake and the Kabbalah. The attempt will be made to locate correllations between depictions of several of Blake's characters and components of the kabbalistic Tree of Life. In doing so, this writer hopes to show that Blake's familiarity with the Kabbalah was instrumental in enabling him to give form to the visionary experience upon which his mythological system was based. Certainly, a full

understanding of Blake's symbolism must acknowledge not only his indebtedness to the Kabbalah, but also the significant role that esoteric tradition as a whole played in the development of eighteenth-century English thought.

NOTES FOR INTRODUCTION

[1] "Albion, then, is the symbol, not of mankind merely, but of the manifold universe conceived as having the organic unity of a man." Milton O. Percival, William Blake's Circle of Destiny, (New York: Columbia UP, 1938; reprint ed. New York: Octagon Books, 1970), p. 14.

[2] Thomas R. Frosch, The Awakening of Albion - The Renovation of the Body in the Poetry of William Blake, (Ithaca: Cornell UP, 1974), p. 9.

[3] In her article "Blake's Use of Gesture", Janet A. Warner refers to the cruciform pose as "a symbol of divinity rich with associations of self-sacrifice or death, and regeneration....Thus the gesture can be seen to be complementary to the main themes of Blake's poetry and thought: man's essential divinity and capacity for regeneration - or from the aspect of fallen vision, man's own error of turning that divine creativity into mental tyranny or spiritual death." David V. Erdman and John E. Grant, eds., Blake's Visionary Forms Dramatic, (Princeton: Princeton UP, 1970), p. 177.

[4] Although the character of Albion is mentioned in many of Blake's works, he is featured prominently in the following: The Four Zoas, Milton and Jerusalem.

[5] Damon indicates that Blake could have been familiar with the story of Albion through the following sources: Holinshed (Chronicles, 1577), Camden (Britannia, 1586) and Spenser (The Faerie Queen). S. Foster Damon, A Blake Dictionary: The Ideas and Symbols of William Blake, (Boulder: Shambala, 1979), p. 9.

[6] Cecil Roth, ed., The Standard Jewish Encyclopedia, (Garden City, New York: Doubleday, 1959), p. 26.

[7] In a discussion of the writings of the sixteenth-century kabbalist Isaac Luria, Gershom Scholem describes Adam Kadmon as "the ten 'Sefirot' [arranged] in the form of a man and his limbs, though of course this must be understood in the purely spiritual sense of the incorporeal supernal lights." Gershom Scholem, Kabbalah, (New York: Dorset Press, 1987), p. 137.

[8] Bernhard Fehr, "William Blake und die Kabbalah," Englische Studie (1920), 139-48. For an excellent chronology of the examination of the Kabbalah in Blake's work, as well as insights into what sources were used and by whom, see Sheila Spector, "Kabbalistic Sources -

Blake's and His Critics'", Blake: An Illustrated Quarterly, 17 (Winter 1983-84): 84-99.

[9]William Blake, The Poetry and Prose of William Blake, ed. David V. Erdman, (New York: Doubleday, 1965), p. 170. All references of Blake's works from this source will hereafter be cited as "Erdman" and followed by a page number.

[10]S. Foster Damon, William Blake: His Philosophy and Symbols, (1924, reprint ed. Gloucester, Mass.: Peter Smith, 1958), p. 446. Denis Saurat, Blake and Modern Thought, (1929, reprint ed., New York: Russell & Russell, 1964), p. 101. Milton O. Percival, op. cit.

[11]Northrop Frye, Fearful Symmetry: A Study of William Blake, (Princeton: Princeton UP, 1947), p. 147.

[12]"This myth of a primeval giant whose fall was the creation of the present universe is not in the Bible itself, but has been preserved by the Cabbala in its conception of Adam Kadmon, the universal man who contained within his limbs all heaven and earth, to whom Blake refers." Ibid. p. 125.

[13]Works she cites include: Robert Fludd's Mosaicall Philosophy, grounded upon the essential truth or eternal sapience, (London: 1659) and Philosopha Sacra, (Frankfort: 1626), Heinrich Cornelius Agrippa von Nettisheim's Three Books of Occult Philosophy, (English translation, London: 1651), and Thomas Vaughan's A Discourse of the Universall Spirit of Nature, (London: 1650). See Kathleen Raine, Blake and Tradition, Vol. II, Bollingen Series XXXV.11 (Princeton: Princeton UP, 1968).

[14]"The obvious answer is that he could read, in the Latin, The Kabbala Denudata of Knorr von Rosenroth, published in 1677-1684, and very popular among the English learned....Rosenroth gives a translation of [the Zohar], and reveals a sufficient amount of the Cabala to account for anything cabalistic that may be found in Blake." Saurat, p. 104.

[15]Desiree Hirst, Hidden Riches, (New York: Barnes & Noble, 1964), pp. 255-261.

[16]For a full examination of kabbalistic influences in the work of Milton see R.J. Zwi Werblosky, "Milton and the Conjectura Cabbalistica," Journal of the Warburg and Corutauld Unstitutes 18 (1955): 90-113.

CHAPTER ONE

WILLIAM BLAKE AS POET, PAINTER & PROPHET

> I must Create a System, or be enslav'd by another Mans. I will not Reason & Compare: my business is to Create. (from Jerusalem)[1]

William Blake was born in the center of the city of London in the year 1757 and during the seventy years of his life he was witness to the American and French Revolutions, the steady growth of British Imperialism and industrialism, and underlying it all, the inexorable development of a predominately materialistic world-view. Blake's anomalous position in this "Enlightened" England was all but guaranteed by his intractable belief in the primacy of the spirit. Although he received little support from his contemporaries and lived in almost total obscurity, it is perhaps this insistence upon a spiritual reality coupled with his resolute individuality which imbues Blake's work with a sense of immediacy. (One need only note the immense popularity afforded Blake in this century.) This first chapter will therefore focus upon Blake's spiritual inclinations in an attempt to gain a greater understanding of their effects upon his artistic output.

In a biography of Blake written just a generation after the artist's death and gleaned primarily from first-hand accounts, Alexander Gilchrist describes a number of

visionary experiences that Blake laid claim to throughout his lifetime, beginning with the following:

> On Peckham Rye (by Dulwich Hill) it is, as he will in after years relate, that while quite a child of eight or ten perhaps, he has his 'first vision.' Sauntering along, the boy looks up and sees a tree filled with angels, bright angelic wings bespangling every bough like stars... Another time, one summer morn, he sees the haymakers at work, and amid them angelic figures walking. If these traits of childish years be remembered, they will help to elucidate the visits from the spiritual world of later years, in which the grown man believed as unaffectedly as ever had the boy of ten.[2]

William Blake's father, James, was a respectable member of the artisan class who was able to provide for his son only the most cursory education. Thus, the vast store of knowledge that Blake accumulated throughout his lifetime, including the ablility to read Greek, Hebrew and Italian, was the result of a stringent program of self-education. It is perhaps characteristic of self-taught people that their curiosity leads them into many divergent realms of exploration, and in this Blake was certainly no exception.

The young Blake had shown an early aptitude for draw-

ing and from 1772 to 1779 he was apprenticed to James Basire, then the official engraver to the Society of Antiquities. From Basire Blake learned a method of engraving which was very monotonous and painstaking, and which was already being superceded by the faster, easier mezzotint method used by engravers such as Francesco Bartolozzi.[3] June Singer suggests that the early application of this rigorous style of engraving, which was to become a predominant feature of his mature work, gave Blake a means of "making communicable his often chaotic visions."[4]

Acutely withdrawn and unpopular with the other apprentices, Blake was sent to do sketches of the monuments in Westminster Abbey, and the many solitary hours spent in those Gothic edifices engendered in him a lifelong appreciation of the Gothic style, then considered to be outmoded and ugly. Even more significantly, the experience allowed him to focus upon the latent power of spirituality in art. As an adult, when commenting "On Virgil", Blake was to write, "Grecian is Mathematic Form Gothic is Living Form Mathematic Form is Eternal in the Reasoning Memory. Living Form is Eternal Existence."[5]

After a brief and unhappy stint at the newly formed Royal Academy of Art, Blake set up shop as a commercial engraver in London. Soon after, in 1782, he was married to Catherine Boucher, a simple uneducated woman who nevertheless became an indispensible helpmeet in his work. In 1787

William's much beloved younger brother, Robert, died at the age of twenty-five, causing his older brother much grief. Gilchrist describes the deathbed scene as follows:

> At the last solemn moment, the visionary eyes beheld the released spirit ascend heavenward through the matter-of-fact ceiling, 'clapping its hands for joy' - a truly Blake-like detail. No wonder he could paint such scenes! With him they were work'y-day experiences.[6]

This preternatural fraternal relationship was said to have continued throughout Blake's lifetime, with Robert often appearing to offer advice or warning. In fact, Blake contended that it was the spectral Robert who devised for his older brother the process of relief-etching, a combination of drawing and poetry, which was to become Blake's own unique form of expression.[7]

In 1791 the Blakes moved to an area south of the Thames known as Lambeth, hence the works of the 1790's are referred to as the "Lambeth Books" or, more commonly, the "Prophetic Books." Included among these are The Marriage of Heaven and Hell (1790), America: A Prophecy (1793) and The Book of Urizen (1794). It is in the Prophetic Books that Blake's persistent hatred of tyranny and dogma, which he felt to be at the root of all social and spiritual oppression, begins to coalesce into a cohesive mythology, replete with a cast of characters, a reflexive

vocabulary and a visual style developed by Blake solely to communicate those deeply felt notions of spiritual freedom.

Blake rummaged throughout the realms of literature, history and theology, often drawing upon the many esoteric sources which were available to him, in order to find names for the characters and places in his mythology. He would combine words and concepts into a kind of a pun, for instance, Golgonooza, his "Spiritual Fourfold London" is a combination of "Golgotha" and "ooze", and Urizen, his equivalent of Jehovah, is derived from "horizon" and "your reason." By combining Hebrew and English words and history as well as bits and pieces of Alchemical, Gnostic, Neoplatonist and kabbalistic symbology, Blake sought to create a resonance which would lift his imagery out of any specific dogma and thus enhance its vitality.[8]

During the Lambeth period, Blake's politics tended to be stridently republican, i.e., anti-monarchy, and these beliefs figured prominently in his works. Inequality wrought by priest and king is described in the poem "London" (Fig. 4) from the Songs of Experience:

> ...In every cry of every Man,
> In every Infants cry of fear,
> In every voice: in every ban,
> The mind-forg'd manacles I hear
> How the Chimney-sweepers cry
> Every blackning Church appalls,

And the hapless Soldiers sigh,

Runs in blood down Palace walls...[9]

The philosophical notions of the Enlightenment, as espoused by Locke and Hume, along with the scientific principles of Newton, were anathema to Blake. He was particularly vexed by Deism, or as he called it,"Natural Religion," which was the prevalent theology of the Age of Reason. Deism espoused a benevolent, but removed God who was both limited and limiting. As such it was purged of any mystical strain. In response to this Blake produced two illuminated tracts in 1788 entitled All Religions Are One and There is No Natural Religion, in which he concludes that:

He who sees the Infinite in all things sees God.

He who sees the Ratio only sees himself only.[10]

In the figure of Newton (Fig. 5) we see Blake's notion of "the Ratio" clearly illustrated. Newton is submerged in an aquatic world, his body, folding forward in a constricted position, conforms to the shape of the rock which not only provides a support, but seems to compress the figure into its unnatural shape. Newton focuses solely upon the results of his labor with the compass, a triangular composition which not only echoes the shape of the compass but the shape if its creator. In this manner Newton does indeed see "himself only."

Plate 24 of The Marriage of Heaven and Hell, depict-

ing the powerful Babylonian king Nebuchadnezzar (Fig. 6) is strikingly similar to the image of Newton in both form and intent. However, whereas Newton is portrayed as a Michaelangelesque youth, Nebuchadnezzar is a crowned and bearded Ancient (symbols of tyranny), crawling on hands and knees. S. Foster Damon suggests that, "Blake considered this to signify the madness of the materialist with single vision: he becomes bestial in seeking his sustenance in material things only."[11]

The notion of a Deist God of Reason is embodied by the character of Urizen, who is benevolent, though blind, and who is featured predominantly throughout Blake's mythology. In The First Book of Urizen he wrote:

> Times on times he divided, & measur'd
> Space by space in his manifold darkness
> Unseen, unknown...[12]

The frontispiece to Europe: A Prophecy, commonly referred to as "The Ancient of Days," (Fig. 7) shows the figure of Urizen contained within a circle of light which is becoming obscured by darkening clouds. His body is bent forward into a constricted position, as his unseeing eyes look down at the large compass which he holds in his left hand. The compass, as in Newton, signifies the limited, and limiting, scope of reason. Note how Urizen's white hair and beard (again, Blakean symbols of tyranny and dogma) form an angle in relation to his arm that is similar to the

angle of the compass. By defining the boundaries of reason, Urizen thus defines himself.

Although Blake was largely ignored and/or vilified during his lifetime, he labored obsessively to "Create a System" by which he could seek to reunify Fallen Man. As we shall see, this system is a product of what Blake terms the Imagination. In understanding this it is necessary to recognize the significance of visionary experience as a feature in the development of his work. Blake's visions and supernatural experiences are much more than interesting anecdotes in the life's story of a strange and sometimes incomprehensible artist; they were felt by him to be authentic and absolute. The great complexity of his system, with characters and images that subtly change with each repetition, is the result of his awareness of just how difficult the hypostatization of visionary experience can be. The impetus for Blake's creative energy is thus located in his need to develop a mythology which was simultaneously personal and universal in its meaning and which communicated the profound truths that he encountered in his visions.

NOTES FOR CHAPTER ONE

[1]Erdman, p. 151.

[2]Alexander Gilchrist, Life of William Blake, vol. 1, (London: 1880; reprint ed., New York: Phaeton Press, 1969), p. 7.

[3]Morton D. Paley, William Blake, (New York: Dutton, 1978), p. 9.

[4]June K. Singer, The Unholy Bible: A Psychological Study of William Blake, (New York: Putnam, for the C.G. Jung Foundation for Analytical Psychology, 1970), p. 17.

[5]Erdman, p. 267.

[6]Gilchrist, p. 59.

[7]Ibid., p. 69.

[8]There has been much speculation regarding Blake's knowledge of Hebrew, although most scholars agree that he must have had a basic understanding of the language. For an insightful look into this question as well as for an examination into the Hebraic roots of Blake's names, see Sheila Spector, "Blake's Hebraic Etymologies," Philological Quarterly 67 (Summer 1988): 345-363.

[9]Erdman, p. 26.

[10]Ibid., p. 2.

[11]Damon, A Blake Dictionary, p. 297.

[12]Erdman, p. 69.

CHAPTER TWO

PURPOSEFUL OBSCURITY: A DIALECTICAL APPROACH TO REVELATION IN BLAKE AND THE KABBALAH

"What is Above is Within, for every-thing in Eternity is translucent: / The Circumference is Within: Without is formed the Selfish Center / And the Circumference still expands going forward to Eternity. / And the Center has Eternal States! these States we now explore."
(from Jerusalem)[1]

In The Marriage of Heaven and Hell William Blake proclaims that "All deities reside within the human breast."[2] In the symbolic constructs of both Blake and the Kabbalah, the journey towards knowledge and truth is internalized. It is with this in mind that this second chapter will seek out similarities in the approach that one takes in gaining an understanding of the works of William Blake and the traditions of the Kabbalah. It has been divided into three sections: Part I will give a brief overview of some of the more salient features of the Kabbalah with a particular emphasis on those relevant to this paper. Part II will discuss Blake's general familiarity with kabbalistic tradition, and Part III will concentrate on the dialectical approach to revelation which is common to both.

I. THE KABBALAH

Adolph Franck writes that, "Although one finds in the Kabbalah a complex system on things of a moral and spiritual order, [it] cannot be considered either as a philosophy or as a religion...it rests...neither upon reason nor upon inspiration or authority....[The Kabbalah] is the fruit of the union of these two intellectual powers."[3]

The kabbalistic tradion of Hebrew esotericism is said to have begun about four thousand years ago, though the earliest written texts did not appear until the second century A.D.[4] Perhaps the most influential kabbalistic text is the Zohar, also called "The Way of Splendor," which appeared in Spain in the thirteenth century and is attributed to Rabbi Moses de Leon. The word "Kabbalah" (spelled variously as "Qabalah" and "Cabalah", etc.) is derived from the Hebrew "qabal", which means both to "reveal" and to "receive." What is both revealed and received is an awareness of the nature of God, by which one may gain a greater understanding of oneself. The individual is the inevitable point of departure. As Franck states, "Man is the divine presence on earth...it is the Celestial Adam who, departing from the highest primitive darkness, created Terrestrial Adam."[5]

The fundamental concept contained within the Kabbalah is that of Unity, that all dualities are illusory and that the universe exists as a meaningful whole. It is

written in the Zohar that, "The difference by means of which light is distinguished from darkness is by degree only; both are one in kind, as there is no light without darkness and no darkness without light."[6]

The glyph or meditation symbol most often associated with the Kabbalah is the Tree of Life (see Fig. 8 and the Appendix.) The tree is comprised of ten Sephiroth which are Emanations of the Creator in the state of EHEIEH, or "I shall be," who can only be understood in terms of those emanations.[7] Scholem describes the Sephiroth as "the potencies and modes of action of the living God. The Kabbalistic doctrine of the dynamic unity of God...describes a theogonic process in which God emerges from His hiddeness and ineffable being, to stand before us as the Creator. The stages of this process can be followed in an infinite abundance of images and symbols, each relating to a particular aspect of God."[8]

The Sephiroth and the twenty-two paths that connect them must be seen as a whole in order to be understood; they form a complex scheme of interrelationships made up of several layers of symbolic systems, and meaning is to be found only within the dynamics of these interrelationships. As David Blumenthal states, "God's consciousness (which we know through the ten Sephiroth) is not detatched and impersonal but...it is a personalized, anthropopathic consciousness whose elements are vitally interactive."[9]

Dion Fortune astutely observes in The Mystical Qabalah that, "The mind can no more grasp transcendent philosophy than the eye can see music."[10] This analogy is particularly apt in a discussion of the Tree of Life for when a literate musician reads sheet music he "hears" the sounds in his head, similarly, when an adept kabbalist meditates upon the Sephiroth of the Tree of Life he opens himself up to an "understanding" of the unity of the universe. The correlation between music and visionary experience is further enhanced when one notes that, though the starting place for both is within the realm of the rational, the experience itself goes far beyond. Thus, one might say that the Tree of Life provides a "score" for visionary enlightenment.

II. BLAKE'S ESOTERIC SOURCES

In Chapter One of this paper we discussed Blake's rejection of the benevolent though disinterested God of the Deists and how his search for a spiritual truth conflicted with the prevailing emphasis on an external, materialistic reality. It should be noted that Blake was not alone in his quest. During the latter part of the eighteenth century the city of London was aflame with revolutionary fervor, of a spiritual as well as of a political nature. Blake was fortunate in his association with the publisher and bookseller, Joseph Johnson, who not only employed Blake as an engraver, but included him in weekly gatherings of numerous intellectuals, writers and artists over his shop in St. Paul's Churchyard. Aside from publishing political tracts, Johnson's bookshop specialized in providing readers with all manner of esoteric literature. It was here that Blake encountered the alchemical writings of Paracelsus, William Law's translations of Jacob Boehme, John Everard's translation of The Divine Pymander of Hermes Trismegistus, accounts of Gnostic principles by Mosheim and Priestly, Lectures of the Sacred Poetry of the Hebrews, by the Right Reverend Robert Lowth[11] and the works of the Christian kabbalists, Thomas Vaughan, Robert Fludd, Richard Clarke, Agrippa and Christian Knorr von Rosenroth.[12]

In Hidden Riches, author Desiree Hirst traces the

development of what she terms "traditional symbolism" from its origins in the Renaissance to its decline in the Age of Reason. As exemplified in the diverse works of Marsilio Ficino, Agrippa, Paracelsus, Albrecht Dürer, John Milton, Henry More and William Law, to name but a few, traditional symbolism refers to a synthesis of Neoplatonism, Gnosticism, Alchemy and Kabballism which was incorporated into a distinctly Christian context. Blake would certainly have encountered these ideas through his association with Johnson, and he would have had easy access to works featuring kabbalistic symbols such as Knorr von Rosenroth's chart in The Kabbala Denudata (Fig. 9) and the "The Sephirotic Tree" (Fig. 10) from Fludd's Philosophia Sacra.[13]

Perhaps the most obvious example of Blake's interest in traditional symbolism is to be found in the influence of Jacob Boehme (1575 - 1624), the "Teutonic Philosopher" who, similar to Blake, had undergone a series of potent mystical experiences and who, again like Blake, felt compelled to communicate their significance. Singer writes that, "Blake, in his reading of Boehme must have become imbued with the idea that the divine inspiriation had a function that went beyond that of making possible a sense of oneness with God. It also carried with it an obligation to accept the stimulation of this inspiration and to follow the ideas that came of it until they were captured and committed to permament form."[14]

Boehme appropriated the vocabulary and essential concepts of Paracelsus and the Kabbalah in his metaphysical reading of the Old and New Testaments. He remained unconfined, however, by any specific doctrine, and invented a terminology to suit his needs. Singer continues, "Blake's interest in Boehme was a major factor in freeing him from the feeling that it was necessary to cast his lot with any accepted tradition, be it orthodox or iconoclastic."[15]

Though rapidly waning, the spirit of traditional symbolism was kept alive in the eighteenth century primarily by the writings of William Law. As was mentioned above, it was through his translations that Blake had easy access to Boehme's revelatory works.[16] In the Law edition there is an illustration of Boehme's "Tree of the Soul" (Fig. 11) which is of kabbalistic derivation. In 1825 Blake's good friend, diarist Crabb Robinson, related a conversation in which Blake described the figures in Law's translation as being "very beautiful, and Michael Angelo could not have done better."[17] Hirst, who believes that Blake was greatly affected by the works of Boehme, details the influence of Boehme's "Four Tables of Revelation" which "contrast between man in his original state and in his fallen one, divided into sexes....The fourfold division, especially of human nature itself, became essential to Blake's own scheme."[18]

III. THE DIALECTICS OF REVELATION

In On the Kabbalah and its Symbolism, Scholem states regarding the nature of mysticism in Jewish tradition that, "[The] sacred text loses its shape and takes on a new one for the mystic. The question of meaning becomes paramount. The mystic transforms the holy text [which] clears the way to an infinite inwardness, where ever new layers of meaning are disclosed."[19]

There is precedence for using the Kabbalah as a point of reference in the examination of creative works. In Kabbalah and Art, Leo Bronstein describes art as "the secret metaphysical woman, the Shekhinah", or, in other words, a dialectic of masculine and feminine which results in the process of knowing.[20] Harold Bloom, in Kabbalah and Criticism, refers to the Kabbalah as a "theory of rhetoric" and notes that the "Kabbalah seems to me to be unique among religious systems of interpretation...in that it is, simply, already poetry, scarcely needing translation into the realms of the aesthetic."[21]

William Blake's rather idiosyncratic pathway to spiritual unification (which was, after all, the driving force behind his creativity) is similar to the Kabbalah in that, though both are firmly based on biblical tradition, they each oppose the Judaic separation of God and nature and they emphasize that Truth is to be sought internally rather than empirically. What makes the Kabbalah a partic-

ularly potent tool in the study of Blake's oeuvre is that both offer a pictorial lexicon which is layered with dynamic and often obscure symbolism. The image of the Tree of Life, with its interrelationships of Sephiroth, provides a striking comparison to Blake's own unique synthesis of word and image.[22] As Jean Hagstrum writes, "The time has come to ask whether we can properly assess Blake's intentions or respond appropriately to his art if we confine our attention to his words alone in interpreting a form that consists of words, designs, and borders integrally combined."[23]

In a letter to the Rev. Dr. Trussler Blake stated: "That which can be made Explicit to the Idiot is not worth my care. The wisest of the Ancients considered what is not too Explicit as the fittest for Instuction becauses it rouzes the faculties to act."[24] Although one cannot say for certain whether or not Blake is referring specifically to the Kabbalah, the description is quite appropriate. As has already been noted, Blake populated his mythology with a diverse cast of allegorical characters, many of whom defy precise categorization. The concepts they embody seem to shift and change according to a context which is not always made clear, much like life itself. Leopold Damrosch asks, "Why then the notorious obscurity of Blake's symbolism? Blake's answer in effect is that poems and pictures mean nothing unless the reader and beholder give them imagina-

tive life, which involves participating in the symbol-making process and seeing through symbols to the reality they only partly express."[25]

In this chapter we have been able to ascertain some major points of comparison when viewing the approach one takes to understanding the symbolism of Blake and the Kabbalah. Initially, there is a common emphasis upon unity, wherein meaning is expressed as a vision of the whole. In the Kabbalah this takes the form of a meditation upon the Tree of Life. In Blake we find a prophetic vision of the reunification of the divided self, which became the underlying theme of his work. As Hagstrum suggests, Blake's prophecy necessitates the acknowledgement of the composite nature of his art. The illuminated books must be approached both visually and poetically to be fully comprehended. The drawings were rarely meant as mere illustration; more often than not they add a totally different layer of information, sometimes conflicting with the text, giving the piece a resonance that would be lacking otherwise.

The complexity of the symbolic constructs of both Blake and the Kabbalah require the reader/observer to participate actively in the quest for meaning. Like any great work of art or philosophical system, the symbols being used must evoke a personal as well as a universal response, thus engendering new insights into previously held assumptions.

This dialectic lends a timeless quality to the symbolism, which may be one reason that both the works of William Blake and the tradition of the Kabbalah are as vital and as popular today as they ever have been.

NOTES FOR CHAPTER TWO

[1]Erdman, pp. 222-23.

[2]Ibid., p. 37.

[3]Adolph Franck, The Kabbalah or The Religion and Philosophy of the Hebrews, (New York: The Kabbalah Publishing Co., 1926), p. lii.

[4]"The Kabbalah was not, as it is still sometimes supposed, a unified system of mystical and specifically theosophical thinking. There is no such thing as 'the doctrine of the Kabbalahs.' Actually, we encounter widely diversified and often contradictory motivations, crystallized in very different systems or quasi-systems." Gershom G. Scholem, On the Kabbalah and its Symbolism, translated by Ralph Manheim, (New York: Schocken Books, 1965), p. 89.

[5]Franck, p. 179.

[6]Hoffman, p. 48.

[7]It should be noted that the term "Sephiroth" (the sing. form is "Sephira") is derived not from the Greek for "sphere", but from the Hebrew for "sapphire", which refers to the radiance of God. Harold Bloom, Kabbalah and Criticism, (New York: Seabury Press, 1975), p. 26.

[8]Scholem, p. 100.

[9]Blumenthal, p. 141.

[10]Dion Fortune, The Mystical Qabalah, (England: 1935, reprint ed., York Beach, Maine: Samuel Weiser, 1984) p. 29.

[11]These lectures were given at Oxford in the years 1741-50 and were published by Joseph Johnson in 1787. There was a great fascination among intellectual circles with the Hebrew language which may, in part, explain the popularity of this work. The assumption held by Blake and his contemporaries was that the Hebrew tradition was a product of "Poetic Genius" and thus had an authority not present in the Deist world of rationality.

[12]Werblowsky writes regarding the distinction between the Jewish and Christian Kabbalahs: "The former represents the more mystical or theosophic side of Judaism, and, in a more precise sense, that phase of it which developed or emerged in the thirteenth century. 'Christian Kabbalah' is the fragmentary and often misunderstood knowledge of the Kabbalah acquired by Christian scholars, and their use of

for building their own systems....[Christian Kabbalah] provided powerful stimuli. The syncretic dispositions to which it answered and the Neoplatonic speculations which it fertilized gained such momentum that its specific Jewish contents and significances soon receeded into the background." pp. 91-92.

[13]For a more complete description of Fludd's works and their influence on Blake see Hirst, pp. 116-132.

[14]Singer, p. 31.

[15]Ibid.

[16]Though published under Law's name, this material may be the work of Behmenists Dionysus Freher and Francis Lee, with illustrations by J.D. Leuchter. Hirst, p. 181.

[17]Gilchrist, Vol. I, p. 384.

[18]Hirst, p. 97.

[19]Scholem, p. 12.

[20]Leo Bronstein, Kabbalah and Art, (Hanover, NH and London: Brandeis UP, 1980), p, 71.

[21]Bloom, p. 52.

[22]"The names of the Hebrew letters are also names of things, which suggests that the letters were originally pictographs, units at once of sound and of imagery." Frye, p. 416.

[23]Jean H. Hagstrum, William Blake, Poet and Painter, An Introduction to the Illuminated Verse, (Chicago and London: U. of Chicago Press, 1964), p. 3.

[24]Erdman, p. 676.

[25]Leopold Damrosch, Jr., Symbol and Truth in Blake's Myth, (Princeton: Princeton UP, 1980), p. 76. Damrosch provides an insightful and scholarly examination into the intricacies of Blake's symbolism.

CHAPTER THREE

UNITY IN MULTIPLICITY: CORRELATIONS BETWEEN THE SEPHIROTH AND CHARACTERS IN WILLIAM BLAKE'S MYTHOLOGY

> The Nature of my Work is Visionary or Imaginative
>
> it is an Endeavor to Restore what the Ancients
>
> calld the Golden Age. (from Vision of the Last Judgment)[1]
>
> Now I a fourfold vision see
>
> And a fourfold vision is given to me
>
> Tis fourfold in my supreme delight
>
> And threefold in soft Beulahs night
>
> And twofold always. May God us keep
>
> From single vision & Newtons sleep. (from a letter to Thomas Butts, 22 November 1802)[2]

William Blake was a man obsessed with the need to communicate his vision, one so complex and so powerful that the development of a unique composite art form was deemed necessary. Hagstrum writes that, "Blake's strong sense that his symbolic figures were the living persons of a cosmogonic drama gave them a solid flesh that no other personifications of the period possessed."[3] The vision that Blake sought to express is apocalyptic in nature and, in accordance with biblical tradition, revolves around the Fall and Redemption of mankind. This "cosmogonic drama" developed in response to Blake's conception of the Fall as a degeneration from unity and coherence to disunity and

discord. Division within the human psyche is personified by the Four Zoas: Urthona (Los), Luvah, Urizen and Tharmas, who together make up Albion, the Fourfold Man (generally associated with Adam Kadmon of the Kabbalah), and who represent, respectively, Imagination, Passion, Reason and the Senses.[4]

The Four Zoas, in their separated, "Vegetable" state are even further divided in that each one has both an Emanation (the female principle or anima) and a Spectre, described by Morton Paley as "a broken-off member which must continually attempt to dominate while at the same time feeling the effects of its incompleteness."[5] Damrosch writes that these elements are necessary to the Blakean mythology because "Blake increasingly perceives not only that contraries are integral to the self, but also that they exist within every category of every sub-category."[6]

The psychological reticulation evident in Blake's drama is comparable to the sephirotic division of God in the Tree of Life. Blumenthal describes the Zohar as "theosophy or theosophical gnosis, [it is] an attempt to describe the inner workings of God's mind."[7] One may gain insight into the psychological make-up of God's personality vis-à-vis an examination of the interaction of its various components, the Sephiroth. As in Blake's myth, a unified personality, human and divine, can be sought only within the guise of multiplicity. It is with this in mind that

we will begin to examine some of Blake's more prominent characters, notably Los and Albion and their respective Emanations, Enitharmon, Vala and Jerusalem, focusing primarily upon their pictorial depiction, by placing them within a kabbalistic context.

In the course of examining the pictorial development of the above-mentioned characters in Blake's mythology, this writer has been able to discern several aspects which correlate to the teachings of the Kabbalah and particularly to the symbolism of the Tree of Life. The images chosen to illustrate these correlations serve also to provide an introduction to the most salient features of the characters portrayed, indicating for the reader the prominent role that each plays in the story of division and reunification which is the very crux of Blake's vision.

For the sake of clarity, Chapter Three has been divided into three sections, which will focus upon the following: First, the division of the sexes; second, the nature of revolution and evil and, third, the redemptive power of the Imagination.

I. THE MARRIAGE OF CONTRARIES: DIVISION OF THE SEXES

In an examination of the Zoharic version of original sin, Blumenthal summarizes the story as follows: "Adam sat in the Garden, i.e., he meditated upon the sefirot. He saw unchanging Tiferet and changing Malkhut, and he was drawn to the latter. God warned him not to meditate on Malkhut, but he, following his wife, did so anyway....[Adam's sin] ...consisted in letting himself be distracted from divine unity and simplicity to divine plurality and complexity."[8]

Gerschom Scholem describes this kabbalistic notion of "the Fall" as "the exile of the Shekhinah, or, in other words, the separation of the masculine and feminine principles in God."[9] Unity is to be found in the Supernal Triangle (see Appendix) consisting of the Sephiroth Kether, Chokmah and Binah, and which is beyond comprehension and separated from the other Sephiroth by the Abyss. Kether, the Crown, is the Primordial Point, the cause of manifestation whose brilliance is reflected onto Chokmah, also known as Wisdom or the first duality. Chokmah is the active male principle who "stimulates" the receptive female principle, Binah, or Understanding. In receiving Chokmah's energy, Binah becomes the underlying root of all form - the Mother.

Blake's Fall of the Selfhood is similarly rooted in sexual division and can be illustrated in the relationships

between Los and Albion and their respective Emanations. Although implicit in Blake's notion of Emanations is an androgynous whole, his poetry carries within it not only the prejudices of the times, but his own occasional hostility towards women and his confused attitudes toward the sexual act as being both liberating and, at the same time, an entrapment. As Anne K. Mellors states, "Blake's theoretical commitment to androgyny in his prophetic books is ...undermined by his habitual equation of the female with the subordinate or the perversely dominant."[10] Ultimately for Blake, Woman is a symbol for "otherness", as we see in the following excerpt from The Book of Urizen describing the creation of Enitharmon, the Emanation of Los:

> All Eternity shuddered at sight
> Of the first female now separate
> Pale as a cloud of snow
> Waving before the face of Los
>
> ...
>
> But Los saw the Female & pitied
> He embraced her, she wept, she refused
> In perverse and cruel delight
> She fled from his arms, yet he followed
>
> Eternity shudder'd when they saw,
> Man begetting his likeness,
> On his own divided image.[11]

In Plate 19 of The Book of Urizen (Fig. 12) Blake underscores his message by dividing the entire page in half, both text and figures. Arising in a serpentine fashion from the flames of creation, Enitharmon is already turning inward and away from Los, who follows suit. Though he calls her "Pity", he weeps not for her, but for the separation which has taken place within himself. It is interesting to note that in kabbalistic lore, the spiritual experience that is attributed to Binah is that of a Vision of Sorrow.[12]

Los and Enitharmon, Chokmah and Binah, Adam and Eve - all represent the active male and receptive female principles - Force and Form, Father and Mother. Blake contends that, "In Eternity Woman is the Emanation of Man she has No Will of her own There is no such thing in Eternity as a Female Will."[13] Similarly, the virtue ascribed to Binah is that of Silence, which may be translated in Blakean terms to mean a lack of Will.[14] Blake's Female Will derives from sexual repression and the attempt to come to terms with a male dominated (and therefore one-sided) society. Rather than desiring to balance this inherently unbalanced situation, the Female Will attempts to dominate and to control the male. This control is achieved through the female's unnatural mystification of the sexual act and through religious and societal constrictures regarding marriage and sexuality.

The pencil drawing of Vala for Blake's unpublished Vala, or the Four Zoas (Fig. 13) provides an excellent illustration of his identification of sex and religion. Vala is Blake's whore of Babylon, a Nature Goddess who weaves the "Curtain & Veil & fleshy Tabernacle" which obscures "Divine Vision"[15] She stands with a pointed crown upon her head and the sanctum sanctorum between her thighs. This "fleshy Tabernacle" represents the unnatural mystery of sex, which is the most potent tool of the Female Will. In this, Vala is strikingly similar to the character of Lilith, an important figure in Jewish demonology. Scholem describes her kabbalistic role as "the seducer of men, from whose nocturnal emissions she bears an infinite number of demonic sons....In the Zohar [she is known] as the harlot, the wicked, the false, or the black."[16]

Asloob Ansari equates Albion's relationship to Vala with the kabbalistic version of original sin quoted at the beginning of this section wherein Adam looks only at Malkuth (the Bride or the Shekhinah, representing the material world) and is therefore unable to see the totality of the Godhead. Vala is not Albion's true Emanation but is "a Negation...and she symbolizes the material aspect of sex as opposed to the spiritual one which is represented by Jerusalem."[17] Hirst sees a further kabbalistic congruence by comparing Jerusalem and Vala to the Sephiroth Binah and

Malkuth who thus represent "the Upper and Lower Gardens... the Shekhinah manifested at different levels."[18]

Plate 25 of Jerusalem (Fig. 3) depicts Albion with the "Starry Heavens" of Eternity still present in his "mighty limbs", however, he is surrounded and contained by three women: Rahab, Tirzah and, above him, Vala, who is hovering in a cruciform pose which suggests not salvation but ensnarement. Her hands emit strands of Vegetation, akin to a spider weaving its web. These strands are similar to the umbilicus which emerges from Albion's navel, what Paley calls "the basic stuff of natural existence", thus symbolizing the binding force of the mundane world.[19] Albion's head is thrust backward so that he can only see the face of the whore, Rahab. The configuration of his arms and legs and the covering of his genitals suggest that he, as the Eternal Man, has been rendered impotent.

Vala's Veil, her "beautiful net of gold and silver twine"[20] is, according to Damon, "the film of matter which covers all reality."[21] The image of the veil, along with the image of Vegetable or organic fibers (often in the form of intestines), is as central to Blake's visual vocabulary as it is to the language of his poetry. In Plate 46 of Jerusalem (Fig. 14) we see both Vala and Jerusalem, who is Albion's true Emanation. Jerusalem and her daughters are gloriously and unashamedly nude, whereas Vala attempts to cover them with her veil. Although, like

the Tabernacle, the veil represents the mystification of sex, it also symbolizes the allure of the material world and the deceitful nature of that world.

If Vala represents obscurity, falsehood and division, then it is to Jerusalem that Blake looks for salvation. This epic poem, his longest composite work, concerns the reawakening of Albion, the Eternal Man, by way of his re-unification with his Emanation, or female self. In it, Blake "marries" the English and Hebrew traditions (Albion and Jerusalem), which for him results in the victorious ascendancy of Poetic Vision. Ansari suggests that "the reunion of God and Shekhinah constitutes the meaning of redemption in the kabbalah just as the reuniting of Albion and Jerusalem is one of the surest signals of the attainment of paradisial bliss in the Blakean universe."[22] He further notes a close resemblence between Adam Kadmon and Albion based upon their androgyny.[23] It is written in the Zohar that:

"The Blessed Holy One does not place His abode in any place where male and female are not found together. Blessings are found only in a place where male and female are found, as it is written:
'He blessed them and called their name Adam
on the day they were created.'"[24]

Blake used the image of the Androgyne to suggest the original state of unification (as opposed to the Hermaphro-

dite, who symbolized sterility and self-contradiction.) Perhaps nowhere is Blake's use of the androgynous image so effective as in the penultimate plate of Jerusalem (Fig. 15) in which the figure of Jerusalem is depicted so ambiguously that it has been interpreted by scholars as both male and female. Albion, who now resembles a sighted Urizen, closely embraces Jerusalem so that their bodies take on a singular form. The only clue to Jerusalem's feminine identity is her hair, which rises up behind her like the cleansing flames that engulf the figures. The positioning of her arms outward and upward underscores the regenerative nature of the image. Jerusalem and Albion are eye to eye, in mutual recognition, for it is at this moment that the male and female aspects of the personality unite to form a whole.

The nature of this "creation" scene is better understood when we compare an earlier print entitled The Elohim Creating Adam from 1795 (Fig. 16). The term "Elohim" (which is actually plural) refers to the Creator in Genesis, who is viewed by Blake in a rather negative light. He wrote in Jerusalem that:"... in [Albion's] Chaotic State of Sleep, Satan & Adam & the whole world was Created by the Elohim."[25] In the print, the Creator, in his Urizenic aspect, hovers over his creation, who is already bound by the mortal coils of material existence ("The vast form of Nature [is] like a Serpent."[26]) Rather than

rising upward like Albion and Jerusalem, the Creator and Adam are horizontally confined by the semicircular sun whose rays attempt to pierce the dark and cloudy sky. They do not embrace and, in fact, Adam's arms are flung downward and away from the creative force. They do not look at each other and yet both faces reflect a similar agony. If, as Blake suggested, God resides within the human breast, then we are witness to the creation of man in the material world as the division of man and God. It is only when all aspects of the individual reunite, male and female, human and divine, that an "awakening to Eternal Life"[27] can occur.

It is written in the Zohar that, "Every form in which the male and female principle is not found, is not a higher or completed form."[28] The sephirotic balance which exists between Chokmah and Binah is paradigmatic. The story of Jerusalem is, in part, the culmination of Blake's desire for sexual harmony in his own life. As the artist/engraver, the character of Los is often associated with Blake himself. Enitharmon is then, as Paley suggests, on one level Catherine Blake. "The myth of this quarrelling couple occupies much space in Blake's later works, but when they work together in harmony they produce beautiful 'embodied semblances' - the illuminated books."[29]

II. THE NECESSITY OF DESTRUCTION

"A shriek ran thro' Eternity:
And a paralytic stroke;
At the birth of the Human shadow.
Delving earth in his resistless way;
Howling, the Child with fierce flames
Issued from Enitharmon.
...No more Los beheld Eternity.
In his hands he siez'd the infant
He bathed him in springs of sorrow
He gave him to Enitharmon."
(from The Book of Urizen)[30]

And thus is born the offspring of Los and Enitharmon, the result of their division, who begins as a "Worm within her womb....[where] it grew to a serpent, With dolorous hissings and poisons"[31], until it finally emerges in a burst of flames (See Fig. 17). The child Orc's association with fire and Satan is to be found throughout his many appearances in Blake's illuminated works. His name is derived from Orcus, which refers to both the killer whale and to Hades, the underworld of classical mythology. In The Four Zoas Blake tells that "when Luvah [the heart] in Orc became a Serpent he descended into that State calld Satan"[32].

Orc's role as a fiery Satan is a positive one in Blake's mythology. In his "Annotations to Lavater" he

proclaims that, "Active Evil is better than Passive Good."[33] In 1790 Blake produced The Marriage of Heaven and Hell, partially in response to his disenchantment with conventional views of morality and the literal division between heaven and hell espoused by traditional dogma. Paley writes that, "The study of Blake's thought begins with The Marriage of Heaven and Hell, in which we find a fully developed presentation of Blake's ethic of liberation."[34] Herein Blake not only sets up a relationship between Good and Evil which is dialectical rather than the dichotomy upheld by the church, but he begins to formulate the notion of Contraries which will prove to be an integral component of his mythology:

> Without contraries is no progression. Attraction and Repulsion, Reason and Energy, Love and Hate, are necessary to Human existence. From these contraries spring what the religious call Good & Evil. Good is the Passive that obeys Reason. Evil is the active springing from Energy.[35]

Orc represents the cleansing fires of revolution, as we see in Plate 10 of America: A Prophecy (Fig. 18). Orc's fires of rebellion blaze in response to the true evil embodied in the figure of Urizen (Fig. 19), who, as we have noted, represents the removed God of Enlightenment Deists whose reign is based on orthodoxy and reason. Erdman comments that the depictions of Orc and Urizen are almost

mirror images but for Orc's left leg which is extended for climbing, and that, "[both] figures stretch out their arms, Urizen to hold onto his clouds, Orc to encourage his flames."[36] These notions of activity and regeneration underlying the flames of Orc are apocalyptic in nature, as is evidenced in The Marriage of Heaven and Hell, wherein Blake proclaims:

> The ancient tradition that the world will be consumed in fire at the end of six thousand years is true. as I have heard from Hell.
> For the cherub with his flaming sword is hereby commanded to leave his guard at the tree of life, and when he does, the whole creation will be consumed, and appear infinite, and holy whereas it now appears finite & corrupt.[37]

A sephirotic equivalent to Orc may be found in Geburah, which is located in the Ethical Triangle made up of Chesed, Geburah and Tiphareth. Chesed, Mercy, emanates from Binah and is a benevolent force which is concerned with up-building. Chesed is balanced by Geburah, Strength or Severity, the Corrective force. They reflect the notions of birth-death-rebirth and growth-destruction-regrowth that are an integral part of life. In kabbalistic lore Geburah's virtues are Energy and Courage and its vices are Cruelty and Destruction.[38] Fortune calls Geburah the "Celestial Surgeon [who is] as necessary to the equilibrium

of the Tree as Chesed, the Lord of Love and Netzach, the Lady of Beauty."[39]

Balancing contrary forces is thus the key for progression, in both Blake and the Kabbalah, and for both, progression means the process of becoming more human, more complete. An excellent example of the psychological imbalance wrought from internal division occurs in Plate 21 of The Book of Urizen (Fig. 20) which depicts the family group of Los, Orc and Enitharmon soon after Orc's birth (see Fig. 17). Still being "Fed with milk of Enitharmon"[40] Orc cleaves to his mother, while Los, suffering the pain and jealousy of separation, turns away with a chain around his neck. Orc later responds to his father with hatred, which, as Damon points out, presages Freud's Oedipal complex.[41] A kabbalistic congruence can be found in the act of original sin, i.e., meditating upon the Shekhinah and not upon the whole. Blumenthal writes that, "Sin, ...is man's distraction and subsequent misdirection of the divine light....[Evil] is therefore the result of the unbalanced flow of divine energy."[42]

Damon describes Orc as "Revolution in the material world."[43] As such, his effectiveness in the war against Urizen is limited. We noted in Chapter Two of this paper that Blake was deeply involved in the revolutionary fervor of his generation and found support for his ideals among those who gathered at Joseph Johnson's book shop. Amer-

ica: A Prophecy and Europe: A Prophecy (both c. 1793-4) are among the results of this involvement, however, as Damon goes on to say in reference to Orc, "revolution in the material world degenerates, till in its fury it loses all of its original meaning."[44] Blake's involvement in world revolution turned inward in his later years. This was the result not only of his disenchantment with what occurred in France, but was indicative of his growing interest in the contrary elements that reside within the individual rather than those that reflect the exterior or false reality of governments and churches. Whether or not Blake was able to reconcile and balance the contraries within his own nature is something we can never know, however, as Hoxie Neale Fairchild suggests, "He desires release from evil, but he identifies peace with torpor and struggle with the happy agony of the artist. Even in Eternity there must be intellectual warfare, endless attraction and repulsion between the 'contraries'."[45]

III. "ART IS THE TREE OF LIFE"

In 1818, as William Blake was entering into his sixtieth year, he was commissioned to do a series of drawings which included one of the cast of the Laocoön at the Royal Academy of Art. So inspired was he by this piece that he also did an annotated engraving in which the figures are surrounded by aphorisms which summarize his attitudes about art and life (Fig. 21). His steadfast belief in the redemptive power of the Imagination (referred to in The Marriage of Heaven and Hell as "Poetic Genius") is proclaimed in statements which include the following:

> A Poet, a Painter, a Musician, an Architect:
> the Man or Woman who is not one of these is
> not a Christian.
> The Eternal Body of Man is The IMAGINATION.
> ART is the Tree of Life.[46]

In Kabalah and Criticism Bloom contends that "the Ein-Sof or the Infinite Godhead was to the Kabalists [what] the Imagination was to the Romantic poets."[47] Certainly Blake based his life's work on the belief that "the Poetic Genius is the True Man. and that the body or outward form of Man is derived from the Poetic Genius." This was true regardless of one's "outward" beliefs, because, "The Religeons of all Nations are derived from each Nations different reception of the Poetic Genius which is every

where call'd the Spirit of Prophecy."[48] And thus for Blake Imagination (Poetic Genius) was the key to salvation for it had an authority not found in the materialist reasoning of the Deists. In A Vision of the Last Judgment he wrote that:

> This World of Imagination is Infinite & Eternal whereas the world of Generation & Vegetation is Finite and Temporal. There Exist in that Eternal World the Permanent Realities of Every Thing which we see reflected in this Vegetable Glass of Nature.[49]

In Blake's mythology the Imagination of the individual takes the form of the Zoa Urthona, who, in the fallen world, is Los. Damon describes Los as "Poetry, the expression in this world of the Creative Imagination."[50] His name refers to Sol - the sun - thus proclaiming him as a principle of activity and illumination. Hagstrum writes that Los is "Blake's own life-bringing Apollo, a precursor and associate of the Artist-Christ."[51] Whereas his son, Orc, is the revolutionary principle in the material world, it is Los who embodies the eternal revolutionary forces that exist within.

Los is the blacksmith and, as a worker in metal, is closely associated with the engraver, Blake. In Plate 18 of The Book of Urizen (Fig. 22) we see Los "From the fiery heart's center where the hammer pounds the anvil."[52]

He is in a cruciform position with the blacksmith's hammer in his hand, suggesting the regenerative power of his role as a creator. This conflation of Blake/Los/Christ recurs throughout the Prophetic works. Damon writes of Los that, "As both the creator and the great champion of Man, he resembles Jesus, who constantly supports him."[53]

In Milton the identities of Los and Blake merge:

> And I became One Man with him arising in my strength:/ Twas too late now to receed. Los had enterd into my soul:/ His terrors now posessed me whole! I arose in fury & strength.[54]

We see this occurring in Plate 47 (Fig. 23) wherein the kneeling Blake, with one leg extended (in a manner similar to that of Orc in Fig. 18), looks back to Los, who appears to him in a fiery orb. The orb, as a vehicle of containment, is broken through by Los' left foot and by Blake himself. Blake's head as he turns backward is at the level of Los' loins, indicative of their connection within the realm of creative energy. This connections is even further enhanced when one looks upon the image of Los as a sephirotic man (compare Fig. 2) whose link with the realm of incarnation (Blake) is located within the Sephira of Yesod. Fortune indicates that the magical image for Yesod is "a beautiful naked man, very strong" and that its correspondence in the microcosm is the reproductive organs, thus indicating the creative force.[55] That the figures

should be joined in this manner is certainly in accordance with the mutual role that they fill in Blake's vision, for Los and Blake are the poet/artists and their "business is to Create."[56]

In a letter to John Flaxman, Blake wrote that, "Milton lov'd me in childhood & shew'd me his face."[57] The works of Milton greatly inspired Blake and had a profound influence on the development of his own prophecies. It is no wonder then that Blake saw fit to cast Milton in the role of Savior. Edward J. Rose writes that, "Milton is about Milton's (the poet's) reintegration which is the apocalypse because it is the burning up of error and the cleansing of perception."[58] Milton embodies the redemptive power of the Imagination because, as Raine states, for Blake "poetry means the utterance not of the poet but of Divine Humanity."[59] In Plate 16 of Milton (Fig. 24) we see Milton in a cruciform pose, the sun rising behind him, and with a haloed light around his head. He is described as he "took off the robe of the promise, & ungirded himself from the oath of God....And I be siez'd and giv'n into the hands of my own Selfhood."[60] The "Selfhood" represents the material form which is the result of division and, as such, must be cast off if a state of spirituality is to be obtained, this state being necessary to the creative/prophetic experience.

Although Jerusalem is the story of the reunifica-

tion of Albion and his Emanation, it is Los who plays the greatest role, which is to save Albion by restoring Divine Vision:

> To open the Eternal Worlds, to open the immortal Eyes/ Of Man inwards into the Worlds of Thought: Into Eternity/ Ever expanding in the Bosom of God. the Human Imagination/ O Savior pour upon me thy Spirit of meekness & love:/ Annihilate the Self-hood in me, be thou all my life![61]

Damon states that in Jerusalem, "Los may be taken as Blake himself, the poet developing his own philosophy and warring against the spiritual evils that afflict his nation."[62] The image of Los both opens and closes the book. In Plate 1 (Fig. 25) we see Los in his traveller's hat entering into a portal, with a shining disk or sun, the lamp of Imagination, to light his way. Erdman suggests that "Los in his London, human form as William Blake is entering a dark place with his illumination."[63] The pun is insightful because it is through the process of the illuminated work that Blake, as the poet and engraver, finds his way, i.e., the process of the Imagination.

In Plate 93 Los proclaims his passage into Eternity: "Fear not my Sons this Waking Death, he is become One with me/ Behold him here! We shall not Die! we shall be united in Jesus."[64] Soon after, Albion looks upon Jesus and sees "the likeness & similitude of Los my Friend."[65] This

figure of Jesus in Blake's prophecies is problematic, with critics siding on the issue of Blake's adherence to orthodoxy, however, there is general agreement on the role that Christ plays as the Imagination.[66] At the beginning of Chapter Three of Jerusalem, entitled "To the Christians", Blake declares that, "I know of no other Christianity and no other Gospel than the liberty of both body and mind to exercise the Divine Arts of Imagination."[67] This places great emphasis upon the role of the artist and, in particular, on the artist as visionary. In Plate 100 of Jerusalem (Fig. 26), the final page of the poem, we find Los, as Erdman suggests, facing us for a curtain call.[68] He holds the tools of his trade, the hammer and the tongs, which are reminiscent of the compasses held by both Newton and Urizen (see Figs. 5 and 7). The instrument of containment has been transformed in the Eternal World into an instrument of contraction and revelation - the artist's tool.

In the Kabbalah the sixth Sephira on the Tree of Life is Tiphareth, which balances Chesed and Geburah in the Ethical Triangle and is located in the center of the Pillar of Mildness, which is also referred to as the Pillar of Equilibrium. Tiphareth is the Sephira most often associated with the figure of Christ.[69] As Jeff Love points out, however, Tiphareth does not refer solely to Jesus Christ the historical figure (who is one of a number),

but to "a state of consciousness in which spirituality and materialism, consciousness of self and consciousness of others, the inner divinity and outer personality are perfectly balanced. The attainment of this state is the objective of studying the Qabalah."[70]

In his investigation of the Zohar, Blumenthal describes Tiphareth as "the inner domain of active being and Malkuth as the Face of external being."[71] This dichotomy of the internal (universal) world versus the external (Vegetable) world is certainly in keeping with Blake's mythology; "the Fall" in both cases is the result of division and distraction. Remember that Adam's sin was his insistence on meditating upon Malkuth rather than Tiphareth, i.e., the part rather than the whole. Fortune writes that Tiphareth "mediates between the microcosm and the macrocosm" so that God is transmuted and thereby made knowable, hence the reference to Christ.[72] This is also in keeping with Blake's conception of the Imagination, which forms the seed of creation; creation being, for both Blake and the Kabbalah, the act of knowing.[73]

In the later years of his life Blake essentially abandoned his poetry, concentrating more of his efforts on graphics and some painting. Creating the illuminated books was quite expensive and entailed great sacrifice for the Blakes, particularly since they did not sell. Although begun as early as 1804, Jerusalem, the culminating work

of his career, was not printed until 1820, and even then just five copies were made, only one of which is in color. In 1823 he was commissioned by John Linnell to do a series of the Book of Job, which he interpreted in a typically Blakean manner. Paley describes Blake's Job as "beginning in a state of innocence (which would, however, become stagnant if artificially prolonged), passing through the agonies of experience in which all things are put to question, to emerge as a regenerate being after experiencing the divine vision."[74] In Plate 1 (Fig. 27) we find Job contentedly surrounded by his family and holding to the letter of the Law (note the books on the laps of Job and his wife.) Blake comments on the idyllic scene however, by pointing out that "The Letter Killeth/ The Spirit giveth Life." Musical instruments, here Blake's manifestation of the Imagination, hang unused in the tree. The last plate of the series (Fig. 28) shows Job and his family playing these same instruments and "So the Lord blessed the latter end of Job" by allowing him to participate fully in the imaginative life.

NOTES FOR CHAPTER THREE

[1]Erdman, p. 545.

[2]Ibid. p. 693.

[3]Hagstrum, p. 20.

[4]Although the Four Zoas appear throughout the Prophetic Books, their story is most fully presented in the uncompleted work generally referred to as The Four Zoas.

[5]Paley, p. 184.

[6]Damrosch, p. 143.

[7]Blumenthal, p. 113.

[8]Ibid. pp. 144-145.

[9]Scholem, Kabbalah and Criticism, p. 108.

[10]Anne K. Mellor, "Blake's Portrayal of Women," Blake: An Illustrated Quarterly (Winter 1982-1983):148.

[11]Erdman, pp. 77,78.

[12]Fortune, p. 139.

[13]Erdman, p. 552 (Vision of the Last Judgment).

[14]Fortune, p. 139

[15]Erdman, p. 204 (Jerusalem).

[16]Scholem, Kabbalah, pp. 357, 358.

[17]Asloob Ahmad Ansari, "Blake and the Kabbalah," in William Blake: Essays for S. Foster Damon, ed. Alvin H. Rosenfield, (Providence: Brown UP, 1969), p. 208.

[18]Hirst, p. 252.

[19]Paley, p. 67.

[20]Erdman, p. 164 (Jerusalem).

[21]Damon, A Blake Dictionary, p. 432.

[22]Ansari, p. 216.

[23]Ibid., p. 217.

[24]Daniel Chanan Matt, translator, Zohar: The Book of Enlightenment, (New York: Paulist Press, 1983), p. 56.

[25]Erdman, p. 170.

[26]Ibid., p. 322 (The Four Zoas).

[27]Ibid., p. 145.

[28]Franck, p. 196.

[29]Paley, p. 183.

[30]Erdman, pp. 78, 79.

[31]Ibid., p. 78.

[32]Ibid., p. 366.

[33]Ibid., p. 581.

[34]Paley, p. 22.

[35]Erdman, p. 34.

[36]David V. Erdman, The Illuminated Blake, (Garden City, New York: Anchor Books, 1974), p. 148.

[37]Erdman, p. 38.

[38]Fortune, p. 173.

[39]Ibid. p. 175.

[40]Erdman, p. 79.

[41]Damon, p. 309.

[42]Blumenthal, p. 156.

[43]Damon, p. 309.

[44]Ibid., p. 311.

[45]Hoxie Neale Fairchild, Religious Trends in English Poetry: Vol. III, 1780-1830, (New York: Columbia UP, 1949), p. 105.

[46]Erdman, pp. 271-272.

[47]Bloom, Kabbalah and Criticism, p. 98.

[48]Erdman, p. 2.

[49]Ibid., p. 545.

[50]Damon, p. 246.

[51]Hagstrom, p. 18.

[52]Erdman, The Illuminated Blake, p. 200.

[53]Damon, p. 246.

[54]Erdman, p. 116.

[55]Fortune, p. 252.

[56]Erdman, p. 151.

[57]Ibid., p. 680.

[58]Edward J. Rose, "'Mental Forms Creating': 'Fourfold Vision' and the Poet as Prophet in Blake's Designs and Verse," Journal of Aesthetics and Art Criticism 23 (Winter 1964): 176.

[59]Raine, Vol. II, p. 250.

[60]Erdman, p. 107.

[61]Ibid., p. 146.

[62]Damon, p. 251.

[63]Erdman, The Illuminated Blake, p. 281.

[64]Erdman, p. 251.

[65]Ibid., p. 253.

[66]See Lawrence Mathews, "Jesus as Saviour in Blake's Jerusalem," English Studies in Canada, VI, 2 (Summer 1980): 154-175, for an excellent discussion of the various interpretations of the role of Jesus in Blake's works.

[67]Erdman, p. 229.

[68]Erdman, The Illuminated Blake, p. 379.

[69]"It is rather natural too, in Christian versions of the Kabalah, where Tiphareth stands for Christ, that this sphere should be raised into the upper trinity." Hirst, p. 158. However, Raine contends that Jesus was "equated

by Fludd and the Christian cabalists as Chokmah." Raine, Vol. II. p. 202. Fortune concurs with Hirst that "It is this Sphere on the Tree [Tiphareth] that is called the Christ-centre, and it is here that the Christian religion has its focusing point." Fortune, p. 191.

[70]Jeff Love, The Quantum Gods - The Origin and Nature of Matter and Consciousness, (New York: Samuel Weiser, 1976), p. 23.

[71]Blumenthal, p. 125.

[72]Fortune, p. 204.

[73]In discussing the "knowability" of God, Blumenthal defines self-revelation as a process of self-definition. He notes that "the author of the Zohar refers to this process of self-definition as 'creation.' One creates one's identity. God creates His identity. 'Creation' is the willed flowing forth of the sefirot." Blumenthal p. 129.

[74]Paley, p. 70. For the definitive analysis of Blake's The Book of Job, see Joseph H. Wicksteed, Blake's Vision of the Book of Job, (1910; reprint ed., New York: Haskell House, 1971).

CONCLUSION

By all accounts, William Blake was a man who experienced visual and auditory hallucinations, the import of which he sought to communicate through line and verse. It has been shown that Blake looked to the variety of esoteric sources that were available to him as a means of structuring his vision. In this search, which involved such diverse realms as Alchemy, Gnosticism, Neoplatonism and Swedenborgianism, Blake encountered the teachings of the Kabbalah. Although we can never specifically state just what form this encounter took, this writer is certain that Blake found much in the Kabbalah that clarified, and perhaps even confirmed, the implications of his visionary experience. It is in traditions such as that of the Kabbalah that Blake located the authority to organize his system of thought into prophetic form.

We began this paper with the image of Albion (Fig. 1), who represents Blake's "Fourfold Man"; a Vitruvian figure embodying the notion of a unified Self which is at the very core of Blake's vision. As has been noted, scholars generally associate Albion with the figure of Adam Kadmon, the primordial man of the Kabbalah, often referring to Blake's admonition "To the Jews" in Jerusalem as proof of this congruence. It was the awareness of this association which provided for this writer the impetus for

further investigation into kabbalistic correspondences in Blake's works. If Blake used Adam Kadmon as a prototype for the central figure in his story, then the Kabbalah must have wielded some influence on him in the development of other characters. This approach has not been fully explored by Blake scholars and rarely has the sephirotic tree been used in conjunction with those characters whose stories are repeated throughout Blake's mythology.

During the course of this investigation, several striking similarities between the two systems of thought have come to light which provide a further justification for this undertaking. In general, both Blake and the Kabbalah equate a psychological division of the individual personality with the Fall of Man: Blake's Four Zoas with their respective Emanations and Spectres; and the kabbalistic Sephiroth with their complex series of interrelated symbols alluding to the "knowability" of God. Similarly in both systems, it is only through the recognition of the unity behind these seemingly disparate elements that one may become whole, i.e., fully human.

A significant aspect of this paper has been the use of the image as a focal point in the exploration of Blake's kabbalistic influences. The reader of William Blake's poetry is most often just that, a reader, and thus may only partially discern the import of his prophetic vision. The structure of this vision is manifested in a symbiosis of

word and image, which must be acknowledged should one attempt to decipher his message. Blake's illuminated manuscripts are a composite art form that require the active participation of the reader/viewer who must delve into a multilayered world of obscure and shifting symbology in order to seek out a truth which is both universal and individual. Like the initiate meditating upon the Tree of Life, it is in that very act of participation that that the creative process is completed.

It has thus been the intention of this thesis to show that Blake's familiarity with esoteric tradition in general, and with the Kabbalah in particular, enabled him to reify his vision thereby giving coherent form to the development of his mythological system. It must also be acknowledged that a kabbalistic approach to understanding Blake, i.e., one in which the reader becomes an active participant in the symbol-making process, is not only instructive but is appropriate to the intentions of the artist. In order to fully grasp Blake's vision of fourfold unity, we must, like Los, enter into that dark and forbidding portal armed with the lamp of Imagination. It is then, and only then, that the process which began with the vision, the word and the engraver's tool can be brought to fruition. Ultimately, as Blake himself so aptly declared, his job was to "rouze the faculties to act."

APPENDIX

The following diagrams and concommitant information on the kabbalistic Tree of Life were taken from The Mystical Qabalah by Dion Fortune.

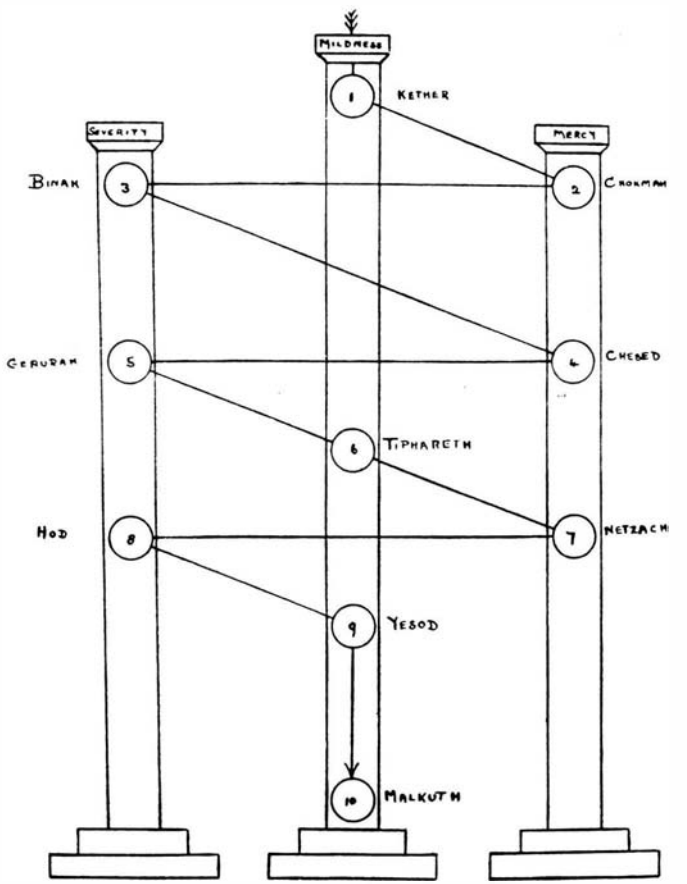

Diagram 1: The Three Pillars and the Descent of Power

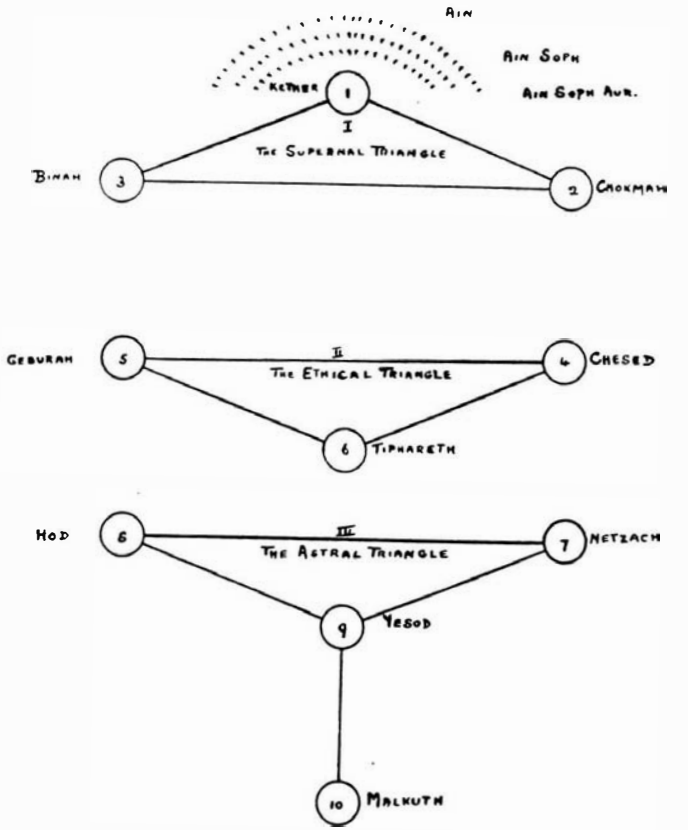

Diagram 2: The Three Triangles

The Ten Sephiroth on the Tree of Life

1 - KETHER - The Crown - Hidden Intelligence

Magical Image: Ancient bearded king in profile

Titles: Ancient of Ancient, The Primordial Point

Spiritual Experience: Union with God

Symbol: Point, Crown, Swastika

2 - CHOKMAH - Wisdom - Illuminative Intelligence

Magical Image: A bearded male figure

Titles: Abba, The Supernal Father

Spiritual Experience: The vision of God

Virtue: Devotion

Symbol: Phallus, Lingum

3 - BINAH - Understanding - Sanctifying Intelligence

Image: A mature woman

Titles: Ama, the Dark Sterile Mother; Aima, the Bright Fertile Mother, Marah the Great Sea

Spiritual Experience: Vision of Sorrow

Virtue: Silence, Receptivity

Vice: Avarice

Symbol: Yoni, Cup or Challice, The Outer Robe of Concealment

KETHER, CHOKMAH & BINAH form the Supernal Triangle - the realm of the Ideal. The ABBYSS divides them from the seven lower Sephiroth.

4 - CHESED - Mercy - Receptive Intelligence

Magical Image: A mighty crowned and throned king who is benevolent

Titles: Love, Majesty

Spiritual Experience: Vision of Love

Virtue: Obedience

Vice: Bigotry, hypocrisy, tyrrany, gluttony

Symbol: Tetrahedon, orb, wand

5 - GEBURAH - Strength, Severity - Radical Intelligence

Magical Image: A mighty warrior in his chariot

Titles: Justice, Fear

Spiritual Experience: Vision of Power

Virtue: Energy, courage

Vice: Cruelty, destruction

Symbol: Pentagon, sword, chain

6 - TIPHARETH - Beauty - Mediating Intelligence

Magical Image: A majestic king, a child, a sacrificed god

Titles: The Son, the Man

Spiritual Experience: Vision of the harmony of things; Mysteries of the Crucifixion

Virtue: Devotion to the Great Work

Vice: Pride

Symbol: The Cavalry Cross, the cube

CHESED, GEBURAH & TIPHARETH from the Ethical Triangle - the realm of Activity - the Higher Self

7 - NETZACH - Victory - Occult Intelligence

Magical Image: A beautiful naked woman
Title: Firmness
Spiritual Experience: Vision of Beauty Triumphant
Virtue: Unselfishness of love
Vice: Unchastity, lust
Symbol: Lamp and girdle, the rose

8 - HOD - Glory - Absolute or Perfect Intelligence

Magical Image: Hermaphrodite
Title: The God of Hosts (God-name)
Spiritual Experience: Vision of Splendor
Virtue: Truthfulness
Vice: Falsehood, deceit
Symbol: Words of Power, Mantras

9 - YESOD - Foundation - Pure or Clean Intelligence

Magical Image: A beautiful, strong naked man
Title: The Almighty Living God (God-name)
Spiritual Experience: Vision of the machinery of the Universe
Virtue: Independence
Vice: Idleness
Symbol: The perfumes and sandals

10 - MALKUTH - The Kingdom - Resplendent Intelligence

Magical Image: A young woman, crowned and throned
Titles: The Gate of Death, the Gate of Tears, The Gate of Prayer, The Bride, The Queen, The Virgin
Spiritual Experience: Vision of the Holy Guardian Angel
Virtue: Discrimination
Vice: Avarice, inertia
Symbol: Altar of the double cube, Equal armed cross

NETZACH, HOD, YESOD & MALKUTH for the Astral Triangle -

the realm of Form - the Personality or Unit of Incarnation.

Fig. 1. Blake, The Dance of Albion, 1800-3, Line engraving.

PRIMAL MAN

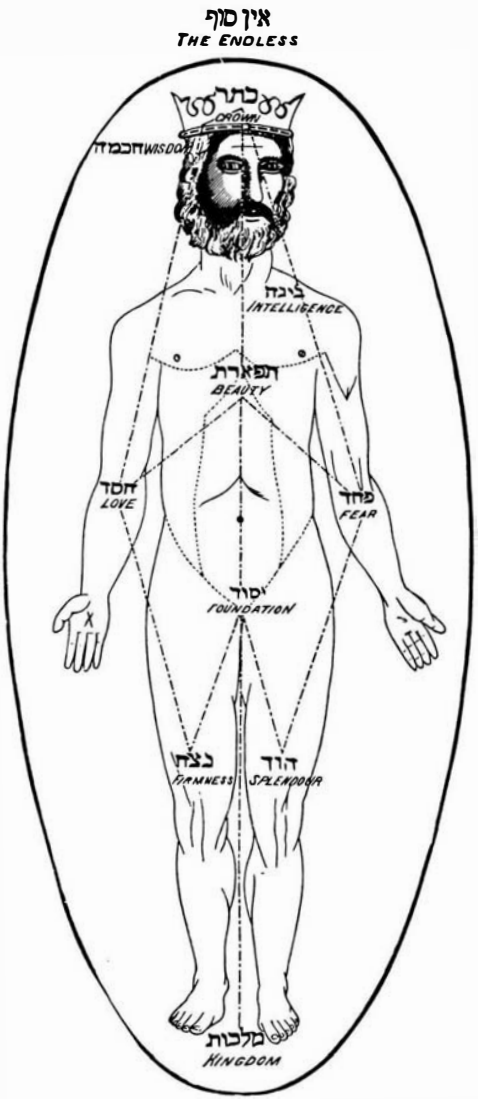

Fig. 2. Primal Man, from Blumenthal, Understanding Jewish Mysticism, p. 117.

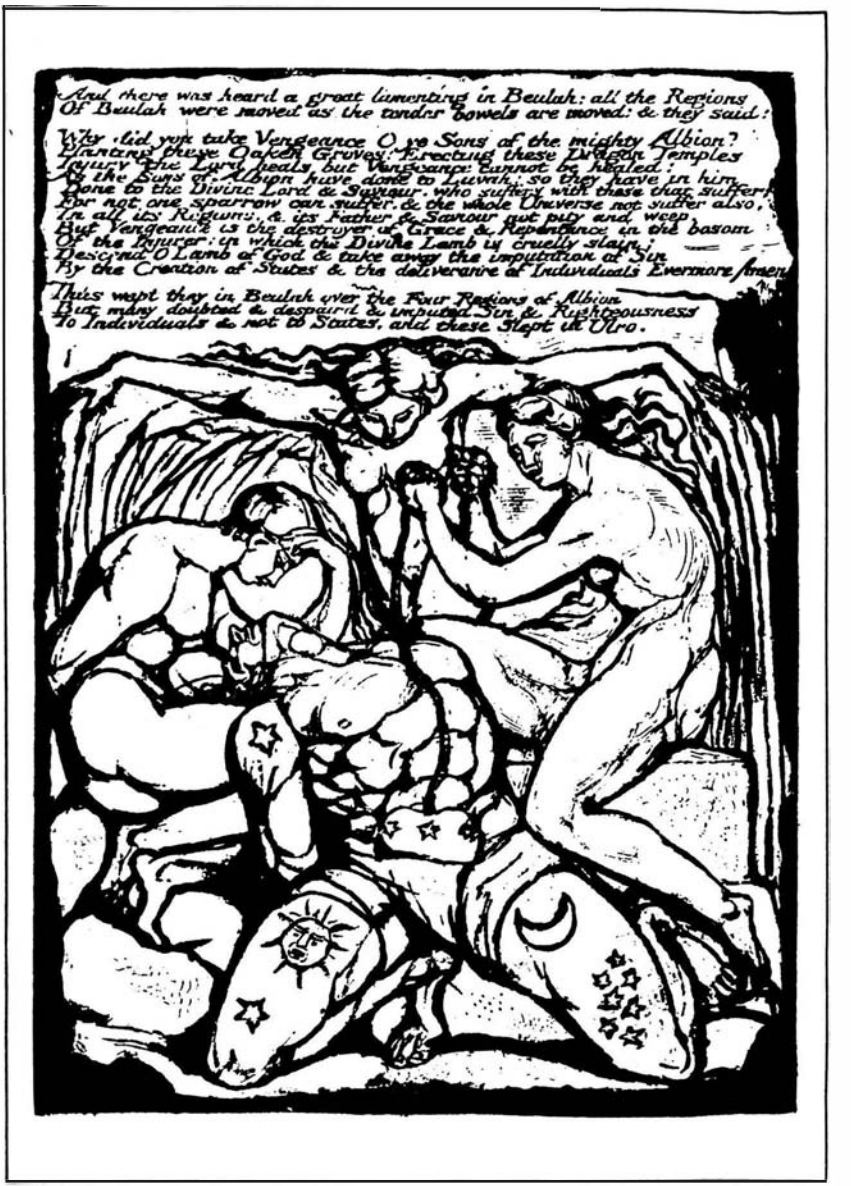

Fig. 3. Blake, Plate 25 (Copy D) of Jerusalem, c. 1804, Relief etching.

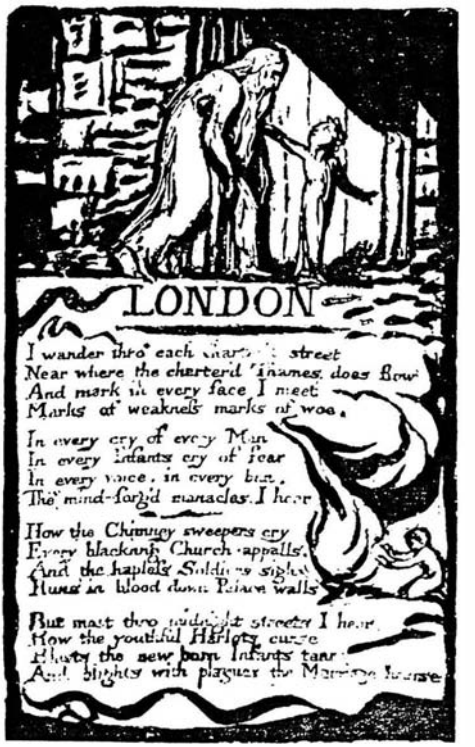

Fig. 4. Blake, "London" from Songs of Experience, c. 1794, Relief etching.

Fig. 5. Blake, Newton, 1795, Color-printed monotype.

Fig. 6. Blake, "Nebuchadnezzar", Plate 24 of The Marriage of Heaven and Hell, 1795, Color-printed monotype.

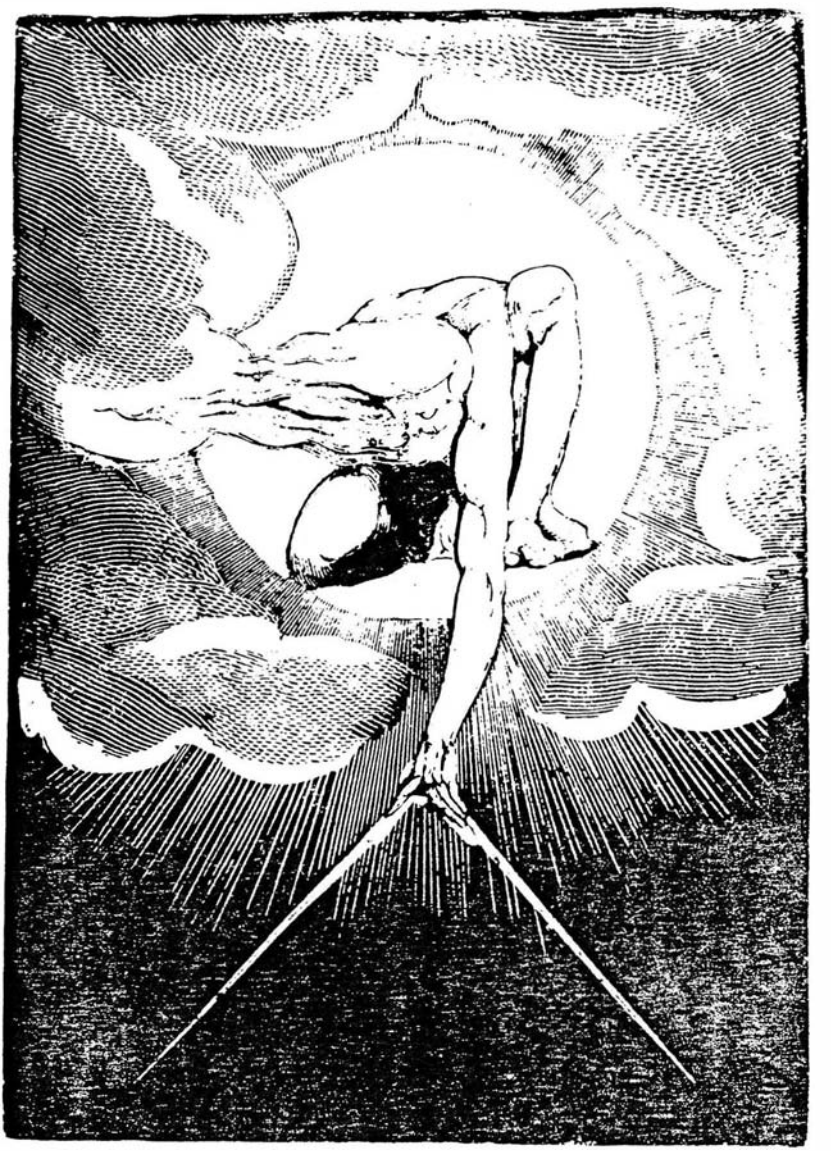

Fig. 7. Blake, "The Ancient of Days", frontispiece of Europe: A Prophecy, 1794, Relief etching.

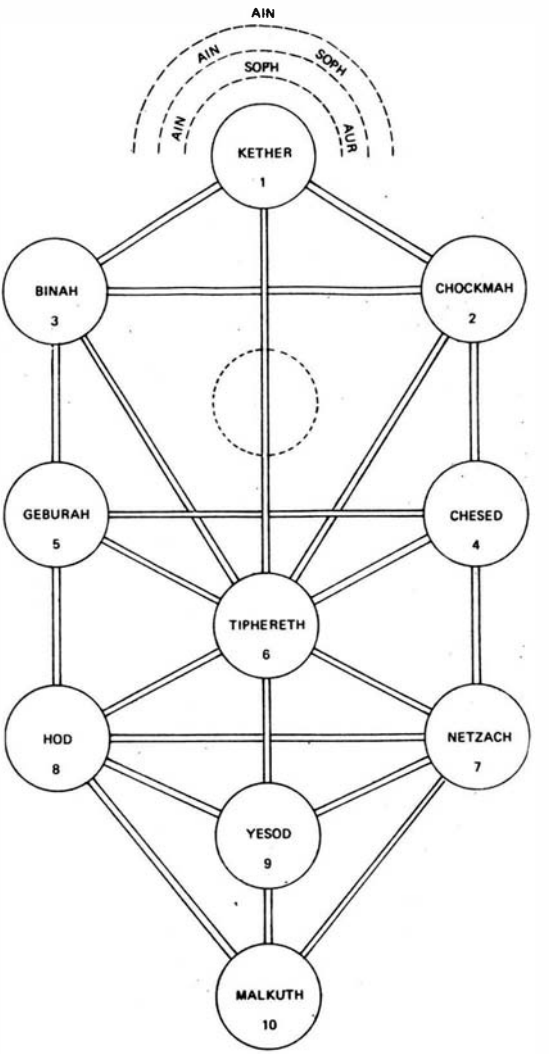

Fig. 8. "The Tree of Life", from Richardson's An Introduction to the Mystical Qabalah, p. 20.

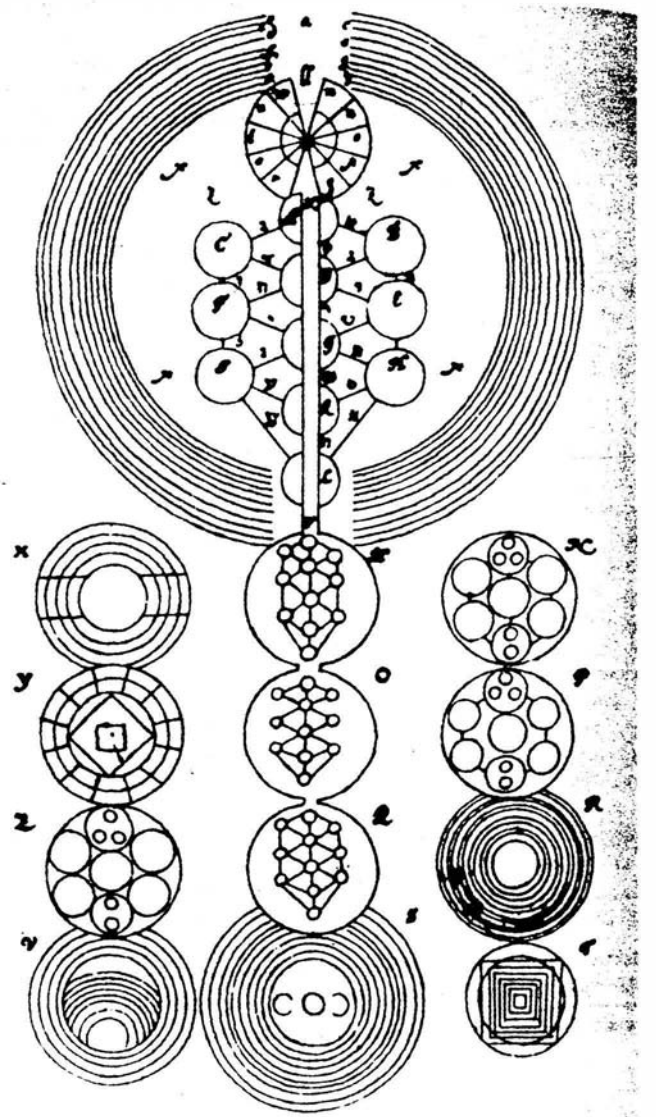

Fig. 9. "The Tree of Life", a sephirotic chart from Knorr von Rosenroth's Kabbala Denudata, (1677-84).

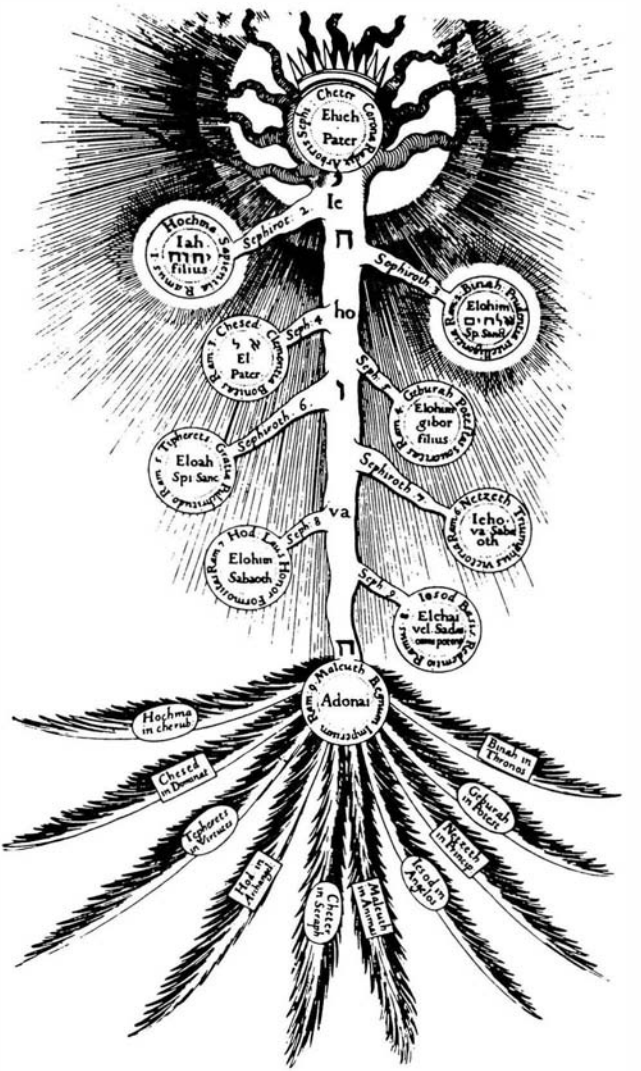

Fig. 10. "The Sephirotic Tree", from Robert Fludd's Philosophia Sacra, (1626).

Fig. 11. Jacob Boehme's "Tree of the Soul", from The Works of Jacob Boehme with figures, illustrating his principles, left by the Rev. W. Law, (1764-81).

Fig. 12. Blake, Plate 19 (Copy G) of The Book of Urizen c. 1800, Relief etching.

Fig. 13. Blake, "Vala", from Vala; or the Four Zoas, c. 1797, Pencil drawing.

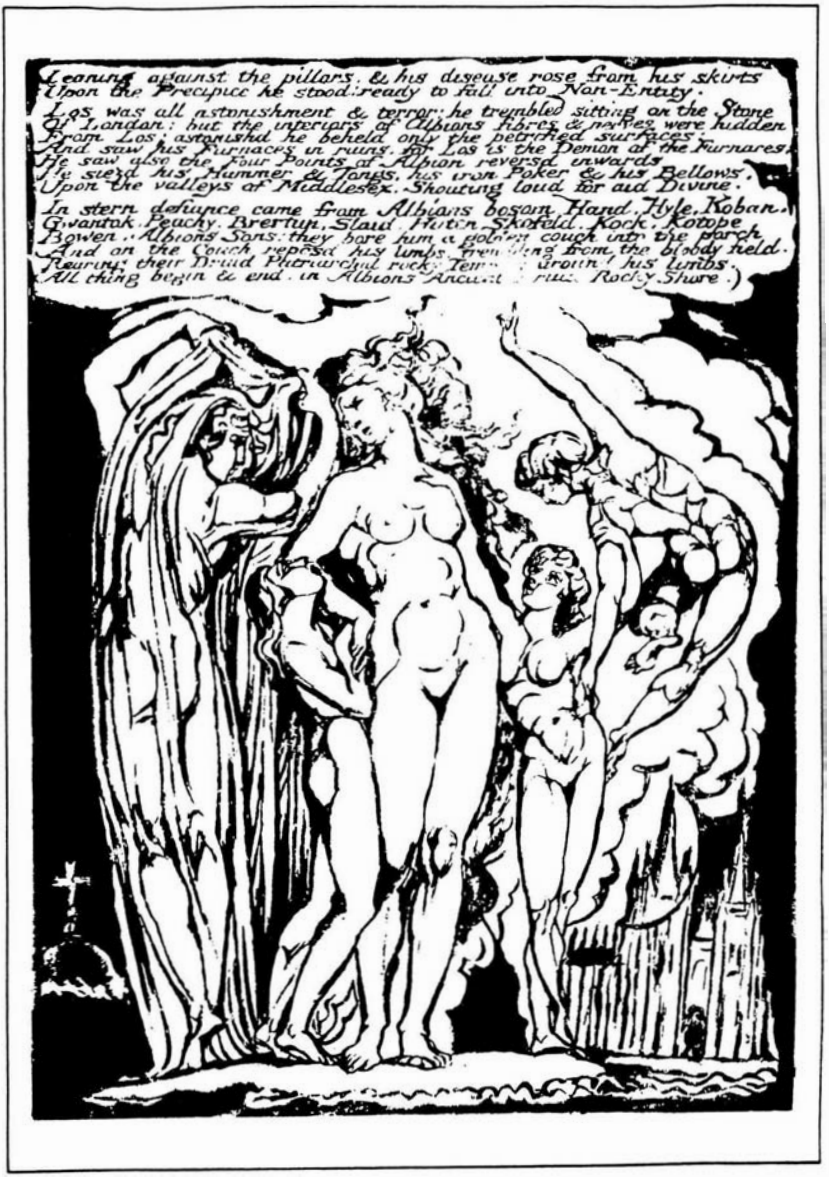

Fig. 14. Blake, Plate 46 (Copy D) from Jerusalem, c. 1804, Relief etching.

Fig. 15. Blake, Plate 99 (Copy E) from Jerusalem, c. 1804, Relief etching.

Fig. 16. Blake, Elohim Creating Adam, 1795, Color-printed monotype.

Fig. 17. Blake, Plate 20 (Copy B), Urizen, c. 1800, Relief etching.

Fig. 18. Blake, Plate 10 (Copy F), America: A Prophecy, c. 1793, Relief etching.

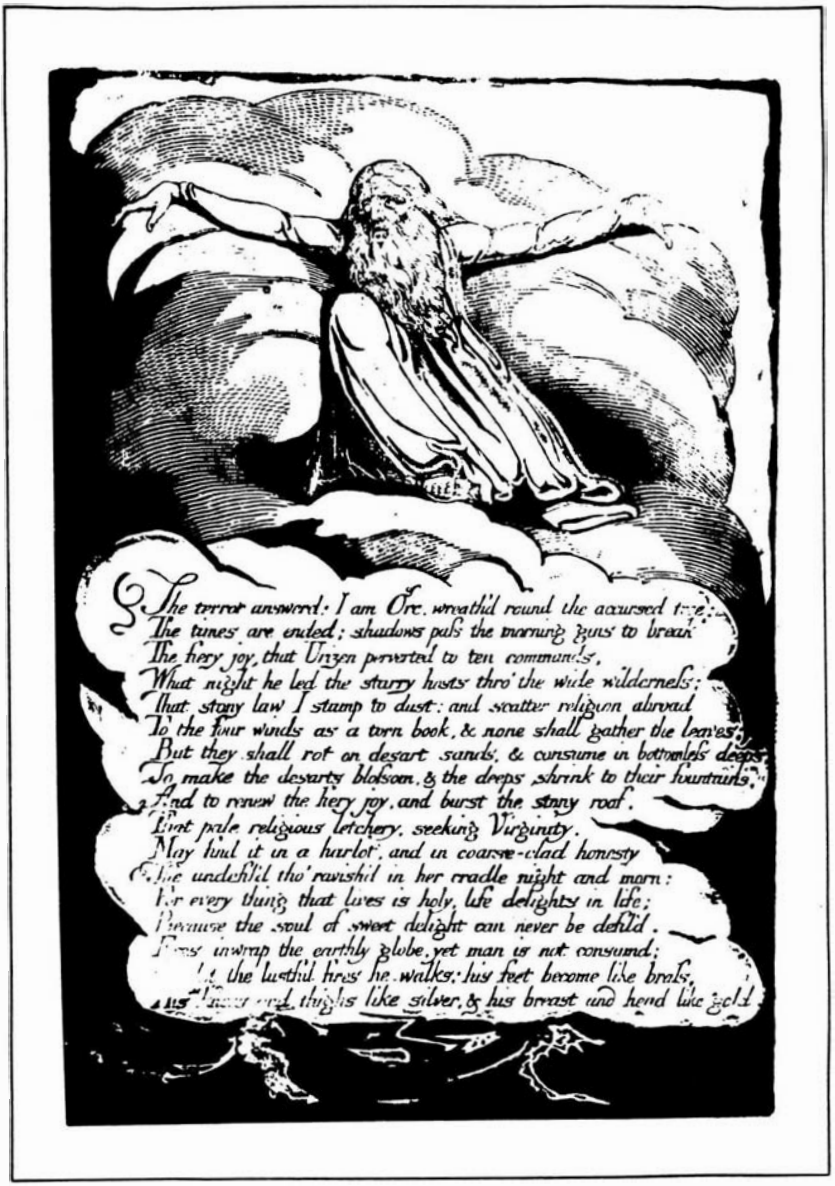

Fig. 19. Blake, Plate 8 (Copy N), America, c. 1793, Relief etching.

Fig. 20. Blake, Plate 21 (Copy B), Urizen, c. 1800, Relief etching.

Fig. 21. Blake, Laocoön, c. 1818, Line engraving.

Fig. 22. Blake, Plate 18 (Copy B), Urizen, c. 1800, Relief etching.

Fig. 23. Blake, Plate 47 (Copy A), Milton, c. 1800-4, Relief etching.

Fig. 24. Blake, Plate 16 (Copy A), Milton, c. 1800-4, Relief etching.

Fig. 25. Blake, Plate 1 (Copy E), Jerusalem, c. 1804, Relief etching.

Fig. 26. Blake, Plate 100 (Copy E), Jerusalem, c. 1804, Relief etching.

Fig. 27. Blake, Plate 1, The Book of Job, 1826, Line engraving (proof).

Fig. 28. Blake, Plate 21, The Book of Job, 1826, Line engraving (proof).

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